

ECCLESIASTICAL ART REVIEW

OCTOBER, 1886

PRATO-STATALY
COMPANY

ALBANY, NEW YORK,
PHILADELPHIA,

Imports & Distributes
of Ecclesiastical Art.





NEW YORK - CHICAGO - PHILADELPHIA

Wm. L. DAVIS
GENERAL AGENT
ALL MARKS REGISTERED

Ecclesiastical Art Review

Published by

DAPRATO STAUARY COMPANY

"Pontifical Institute of Christian Art"

O, ILL.
RK, N. Y.

MONTREAL, CANADA
PIETRASANTA, ITALY

OCTOBER, 1926

Number 42

Gothic Architecture in Germany and Flanders

By Mary F. Nixon-Roulet

HEN one mentions Gothic architecture in Germany, the mind immediately turns to the cathedral of Cologne, a minster so inspiring, so marvelous in architectural perfection that the temptation of the critic is to begin and end there.

The history of this architectural style, however, has beginnings of equal interest, if of majesty, and the of Magdeburg, Lemarburg, Freiburg, Ulm, Nürnberg—
—the cathedral of in, in Vienna, and of Czechoslovakia of Ghent and Brussels others, all have their interest, equaling, in grandeur far surpassing cathedral of Cologne.

Architectural of the church at may be considered the best example of the other consideration, and there be no manner of doubt that the architects were taught, if German school that the influence may be found in the of the church—the of Laon. In the man edifice to follow tradition of the French choir shows deambulatoria and radiating chapels, in outline, and the architects must have been students of the Gothic school, or they could have produced so a French-Gothic a in spite of its true affiliations. The of the apse, without flying buttresses so French in their airy comes from the period of the abbey of St. Denis.

Cathedral of Limburg, consecrated in the year 1265, is a cross between cathedrals of Laon and Noyon, and is considered, in its least, "an almost exact reproduction of the French general scheme, except that the sparing use of the flying buttresses necessitated higher masonry." Sturgis tells us that of the interior, "from transept to western end, bipartite vaulting, with alternation of light and heavy high gallery over the aisles with double arcade in triple in the transept and choir, and a triforium in the clerestory." A curious combination exists in the low of the facade which has eight oculi, very French and patterned after Chartres, but in execution definitely German.

The church of St. Elizabeth at Marburg dating from the year 1283, is of the early French style with "Germanisms," the chief of which is that it is one of the "Hall Churches" described as "broad halls rather than churches," the interior omitting the transept and often the choir passage and its attendant chapels.

St. Elizabeth's is tri-apsal, with three aisles of the same height, and has been called "an epoch-making church, a homogeneous and pure German version of French forms as well as French structures." The plan of the church is a modified Romanesque, really, a plain basilica, its severity of plan counterbalanced in the severely simple interior. Instead of the French rose, a pointed window with lovely tracery adorns the centre of the main facade, but twin towers, solid and plain, terminate in slender spires, the facade markedly plain as compared with the riotously sculptured French portals of the same period. The sculpture of capitals and frieze, however, is remarkably executed and of the French style, not executed by the French, but copied after their style of work, with, however, stress laid upon the line instead of the carefully graduated surfaces so characteristic of the French.

Other points to be noted are the "absence of flying buttresses, the roofing of each aisle bay with interdependent roofs at right angles to that of the nave-dome in order to avoid the ugly effect of a single-pitch roof covering all three aisles—an unaesthetic form which, however, became the common German type during the late Gothic period."

The interior is stately, with piers like those of Rheims, and a lovely simplicity of mien as sweet and dignified as was that of the gentle Princess Saint Elizabeth—for whom the church was named.

It is the middle of the Thirteenth Century before we find in Germany "a single church of the normal cathedral type on Gothic principles."

Despite present-day geographical difficulties, Strassburg is German, at least so far as its cathedral goes, and Gothic, although it has a Romanesque apse and a transept of transitional style. Although the cathedral of Cologne has been termed the "noblest creation of mediaeval architecture existing in Germany," it is not so characteristic as the cathedral of Strassburg which may be re-



Cathedral St. Ghedule, Brussels

garded as a compendium of architectural styles from Romanesque to late Gothic.

"Each period of architecture," says Weltmann, "has left its traces. Centuries speak a distinct language in the work which they have brought forth, and what is defective in architectural unison is counterbalanced by an inestimable, picturesque charm."

The effect is startling, and the variety is, perhaps, the greatest charm. In the transepts and choir we see the grand proportions of the Romanesque; the harmony and beauty of the nave reveal the flowering of Thirteenth century Gothic, while the perfect proportions of the tower and the western facade, with its enchanting cornices, its lacy fretwork, reveal Gothic, artistic and unique, combining the human with genius' aspiration toward the Divine.

Those who have not seen the cathedral of Strassburg—said an appreciative Frenchman, have not known the "luminous gaiety of a Gothic church." Even at Rheims we do not see a facade of such enchanting effect as is revealed to the delighted gaze in the facade of Strassburg, with its lustrous tones of rosy glow, from the hue of the sandstone of the Vosges, its lace-pattern of colonettes, gleaming like "iridescent copper organ pipes," its rainbow windows, and cream-hued statues in their canopied niches. Conceded by all to be the most notable "facade in Germany," it is, in many respects, the most perfectly Gothic of all facades, and while a general view is less satisfying to the artistic sense, because of the lack of one tower, up to the top story of the facade the effect is marvelous. The work of the great architect, Erwin von Steinbach (1277) as we read from the inscription above the main portal—

ANNO DOMINI
MCCLXXVII IN DIE
BEATI

URBANI HOC GLORIOSUM CUPUS
INCOHAVIT

MAGESTER ERVINUS
DE STEINBACH

and Longfellow beautifully expresses in rhyme the ideals which the builder brought to exquisite fulfillment in the edifice—

*A great master of his craft,
Erwin von Steinbach—but not he alone,
For many generations laboured with him,
Children that came to see these saints in stone,
As day by day out of the blocks they rose,
Grew old and died, and still the work went on,
And on and on and is not yet completed.*

*The architect
Built his great heart into the sculptured stones,
And with him toiled his children, and their lives
Were builded with his own into the walls
An offering to God."*

This was especially true of the family of the architect of the cathedral of Strassburg, for his sturdy sons gathered round him and held up their father's good right hand, and his daughters are said to have posed for the sculptures, one daughter, especially his favorite, evincing such talent that she is said to have carved one of the lovely Virgins of the main portal, modest, graceful, willowy figures, considered by critics almost the most perfect of Gothic statues.

Writing of the beauties of the facade a writer says, "Like Notre Dame it has three stories, separated by galleries whose

horizontal projections are somewhat softened by and neat fretwork and cornices rising vertically, ground to the platform," and indeed, the lacy ivy which the stone clammers like woodland ivy o'er the wall graceful tendrils were indeed alive.

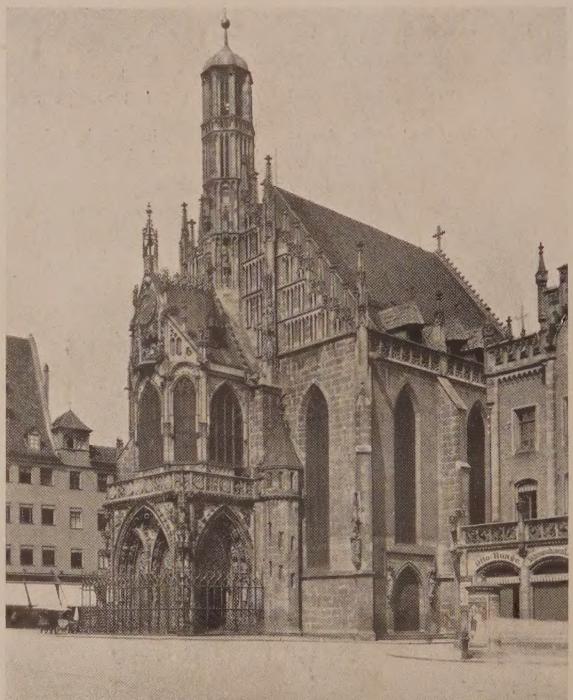
The single spire is perfect. It was originally planned that twin spires should rise from the second story of the facade, but the plan was supplemented by the third story, to elongate the front of the cathedral, and only once completed. This rises from an octagon set into a spire of rare beauty, "with its buttresses, staircases and its broken lines of superimposed tiny, interpenetrating open octagonal tabernacles, sort of jagged pyramid, it is the greatest existing example of stone lace work, worked out with apparent responsibility, but with the most real geometrical

The decoration of the tower and spire

They were executed of over-decorated elaboration, yet the excess of flamboyant, the lines were clever, the effect, beautiful. The example has been called rather even with this tower has been an enthusiastic and most beautiful facade.

That the effect no one can deny, a peculiar system standing carving inches over the "an ethereal network, delicate and elongated, casting sharp shadows set across the story windows" fragile, but not since the slender tendrils of stone and sensitive as creamy lace, or fine spun gossamer, frost, have with breath of ages, passed through wind and the tower's parure less beauty.

After a ruined cathedral of Strasburg, customary for students to turn the cathedral of Freiburg, "a potpourri of schools," begun in



Frauenkirche, Nürnberg

teenth century, when Romanesque ruled the world, passing through transition stages and finally becoming Gothic in the years which passed over, blooming into flying buttress and a spire of majestic proportions, effective, adorned with a wealth of which is not overdone, an artistic richness far precious, lending an exquisite grace to outlines of ness and majesty.

Although begun in 1122, the cathedral of Freiburg was not finished until 1513, and little of the present remains beyond the transept and nave.

Of the usual Latin Cross in form, the church has aisles and apses with ambulatory chapels. The facade is more remarkable than that of Strassburg, but has a more decorated porch, the entrance pediment celebrated for the enthronement of Our Lady, the saints and attendant figures from art, representing Geometry, Music, Science and Literature.

An unusual arrangement and a quaint idea is the chapel, dedicated to St. Michael, serrated by three ogival windows above which the belfry seems to be the spire, with its crockets and facets, upon which plays in myriad rays with a scintillating effect of light.

We note with interest the introduction of a ma-

Germany, but seldom used in France, England or absence of a triforium without a corresponding one of the clerestory. We see the same thing in the Nürnberg church of St. Lawrence, also celebrated Bernnacle, dating from the Fifteenth century, and by Longfellow in his poem—

*Church of sainted Lawrence, stands a pyx of sculpture,
A foamy sheaf of fountains, rising through the air."*

It is often said that it is impossible to find homogeneous schools in Germany, and the local manner in Saxony or Bavaria is widely divergent. The plan of the German churches differs from the French plan of internal piers, replacing columns, the placing at the terminations of the transepts, or at the extremities of the nave and eastern portion of the

s are multiplied; at the crossing, western facade, and choir or transept, crowned by steeply roofs or by spires the tracery, open and beautiful.

Roofs are always noticeable in German churches; steeply they give a picture-break in the sky—they are considered the distinguishing feature of the German Gothic. The cover of this style has happily the salient points of the Gothic, saying, "The architecture displays great fancy, a great deal of picturesque and grotesque, and a strong desire for existing artificial deficiencies to enjoy the pleasure of surmounting them. Nature introduced is rather than contrived; the capitals of columns are often forms of effective There is in the German Gothic a rugged grandeur which approaches the sublime in the humble ones of mount of pictures thoroughly successful architecture."

The church of St. Lawrence, at Nürnberg, reveals several features of German Gothic. The choir is flat roofed, as in the Franciscan church at Salzburg, effected in the novel manner by the use of piers so slender as not to be seen, crowned with a vault which reached from pier to pier, and with a "tree-like growth of sculpture which connects pillar to pillar."

The church, only three hundred by four hundred feet, dimensions of St. Lawrence are so perfect as to render it highly indicative of the style. The exterior is simple, showing the usual steeply pitched roof of the style, the absence of those buttresses which always tends to the Gothic exterior. The towers are too plain, giving a sort of archaicness about them reminiscent of the French, but one tolerates them as a foil to the lovely interior, with its enchanting statues, richly developed, two in superimposed rows, its lovely rose window, its graceful spires which mount up to the graceful peak like rows of soldier lances held at salute.

Nürnberg church cited as an example of what were accomplishing in that part of Germany, the most German of them all—the *Frauenkirche*.

Perhaps this small, three-aisled hall church—in reality a chapel—may be deemed too low in its vault to be perfectly symmetrical, but its facade presents to us a third manner of architectural style, since it has neither double nor single tower, nor the recessed portal so commonly considered specifically Gothic. Were it not for the sacred symbol surmounting the topmost pinnacle of the spired gable, one might almost imagine oneself gazing upon a mediaeval German house, so strongly is the burgher atmosphere marked upon the building. The facade rises by three arched galleries to a single gable, in a stair-step succession of pinnacles, to an octagon tower, scarcely more than a belfry, but attractive in outline. Instead of the sculptured recessed portals of French churches, there is a two-storied, closed porch, richly carved and sculptured, and the architect has cleverly seized the possibilities of the outstanding entrance portico, to enliven the stern and uncompromising line of the first etage of the facade.

Studying later German churches one is struck by a tendency to what has been termed "architectural debauchery," in the mad frenzy for excessive foliage in stone ornament. Churches are overladen with stone, tree trunks, leaves, twisted vines, branches like deep-sea coral, while even cones like the octopus hang down from the roofs as stalactites in a mountain cave. We are reminded of the Manuelino style of Portugal, yet are at a loss to know whence came these anomalous excrescences to Germany, since neither Portuguese influence, nor the East Indian attraction which brought such mannerisms to Portugal, could have touched Germany.

The cathedral of St. Stephen, at Vienna, is so characteristically German in style, that it, and others of the Austria-Hungarian and Bohemian churches are usually considered under the German heading. The cathedral of St. Stephen is regarded as the best example of Austrian Gothic, and though unusual in some respects, it is rich in Gothic design.

As is frequently the case in Gothic churches of the period, the side aisles are of the same height as the central aisle, which does away with the clerestory, and the church is lighted by the tall windows at the sides. The three aisles are overtopped with a wide roof of decided pitch, with no buttresses to break the stiffness. While a critic reviles the exterior as "the ultimate expression of the most unfortunate of German peculiarities," to the artistic eye the graceful spire is so beautiful as to atone for any lack of crudeness in the rest of the edifice, and the tower, tapering to the summit in successive etages of delicate and skillful carving in excellent taste. A second tower was originally designed, but it was never completed, much to the detriment of the building.

Fergusson, after some expressions of strident British disapproval of the church's defiance of pure Gothic forms, declared the edifice to be "one of the most beautiful and impressive buildings in all Europe," which is partially due, he thinks, to its exquisite coloring, softened and perfected by the hand of Time which clothes with lyric charm the venerable sculptures, pinnacles and spires.

Contrasting St. Stephen's with the cathedral of Cologne, the English writer claims for the latter a "cold perfection which interests no one," as contrasted to the loveableness of



Cathedral, Cologne

St. Stephen's crying against properly accepted canons of Gothic art, yet poetic of design and artistic of ideal. With true British satisfaction that the insular standard of Great Britain is the one thing worth considering he adds, "We feel as if the Rhenish architect would have been Senior Wrangler at Cambridge, had he tried, but his Danubian brother was fit to be Laureate at any court of Germany."

The Cathedral of Cologne—the modern vocabulary scarce holds words to describe the great Gothic gem! Impressive, imposing, serene—it rises above the busy mart of the city where the blue Rhine flows beneath its Bridge of Boats, "one of the noblest temples ever reared by man in honour of his Creator."

Architecture is the most human of arts. Every human being has some message to bestow upon the world, and unless a building expresses some genuine inspiration for mankind, it has failed of its mission and has no *raison d'être*. The architect's message is lost. Enter into the dim aisles of Amiens, gaze upon the columned marbles of the Parthenon, pause beside the memoried tomb where Cecella Metella rests beside the Appian Way, bask on the desert sands beneath the shadow of Luxor's Temples under the inscrutable gaze of the eternal Sphinx—in each bit of architectural verity there is an expression of something—some personality—some thought which appeals, cheers, ennobles.

When you feel this wave of emotion arising within you as if to engulf you, at the sight of some building, rest assured that the edifice has reached the summit of architectural greatness; it is human—and the human at best is ever touched with the divine.

At the first entrance into the cathedral of Cologne the interest is held—arrested. One stands spellbound, yet alert in every artistic sense. Whatever the faults of the exterior, the interior fails to reveal them.

Critics tell us that the cathedral is spoiled by the double aisles of the "nave," that there is "a want of repose or the subordination of parts;" that there are too many plain pillars, too much glass, there is too great mathematic perfection, that the church is too short for its length and the height of its facade, that it is cold, impassive, *et cetera*, but the ordinary human being who enters the cathedral is stirred with reverence and with awe.

Before the gazer stretches out a vast vista—long, lovely aisles arched overhead like fair tree branches, dim, misty, restful, filled with the lovely shadows of moorland glades where "the trees were God's first temples." Snowy columns seem to reach heavenward, and smiling down from them are sculptured king and Saint, while over all rests the rosy and golden gleams of rare mediaeval glass, like flickering sunlight through rich tinted autumn leaves.

The immensity of it almost appalls and were a troop of poilu to march through the central aisle of the cathedral, the men would appear as mannikin beneath the tremendous height—125 feet of the arches beneath which they marched.

The cathedral was begun by Conrad von Hochstetten, in 1248, but the present structure dates from 1270. It is uniform in style, but history withholds the name of the architect, and claims for the cathedral marvels too great to have been

designed unaided by mere mortal brain. Legend has it that the architect was commanded by the archbishop to build a greater, vaster cathedral than any before dreamt of. The architect sat one starlit night beside the bank of the Rhine, hoping for inspiration from the nightly stars. To him appeared Satan, tempting him, and revealing the plan of a cathedral so grand, so wonderful. The genius of the architect rose within him in rapture, and the creation.

"Give it to me," he cried, but Satan withheld his hand. "It shall be yours, and your name the greatest of builders, if you will promise me your soul in hell." Tempted, the architect yielded—and said, "I will sign your contract, Fiend," as he spoke, laying his hand upon the parchment, not trusting the Devil too implicitly. At that instant the Evil One caught sight of the architect's hands, which were always upon a golden chain, and which now hung lifeless at his sides. The chain passed round his breast, and shrivelled his skin away, covering his eyes, and shrinking his mouth away, crying out—"Sign you have signed, You have my place, not your soul, but your soul, by the time when the Devil shall follow you no man shall ever know the secret of the builder. Never again shall your work ever be seen."

Both predictions have come true, for the architect died in oblivion, and even in the present day, the cathedral is not completely finished.

The western facade is the main point upon which all interest focuses, and is one of the greatest in Europe. Two superb towers rise easily from the side of the facade, their spires reaching the heavens in crocked pinnacles of matchless beauty, lofty, aspirational, as if

"Mountain-born, snow-filtered air,
From uncontaminated ether drawn,
And never broken by the winds of skies."

The first stage of the facade has three recessed bays, each with a gabled window in Gothic tracery, while a gable in the same style rises above the central window, between the first and second stages of the towers.

Everywhere we see "a wealth of decoration, rows of massive flying buttresses, piers, pinnacles, spires, needle-like towers, mullioned windows, portals, niches filled with statues and carvings and grotesque gargoyles."

Whatever criticisms may be made of the remaining parts of the building, the facade is perfect—not coldly so, but regular, splendidly null"—but appealing to the aspirations of man—grand, impressive, inspiring, surely one of the greatest expositions of the Gothic art of Germany.

Belgium has a wealth of Gothic architecture, but scarcely a definite style, the influence of France being dominant. The cathedral of Antwerp is, of course, the most remarkable example of Belgian Gothic, and is to be found in Tournay, Mechlin, Louvain, Liege, Ghent and Bruges.

Studying the cathedral of Antwerp, we see indeed the best examples of the Gothic style in Belgium. It is 170 feet long and extends over 70,000 square feet of ground.



Freiburg Minster

de is rich in detail, with a large mullioned window with a sharply pointed gable between two towers, of which, however, is finished and it elongates to charming proportions. It is remarkable among towers, in that the base is perfectly proportioned site in detail, and as it rises heavenward, though richness of ornament a trifle out of keeping perfections of its first five tiers, as a whole it may be considered one of the most beautiful church towers in Europe. The traceries of the towers are of so exquisite art that the Emperor Charles Fifth said they were kept under glass, while the Emperor Napoleon offered them to the most filmy of Mechlin lace.

The emergence in architectural technique in this cathedral is largely to the fact that it was begun in 1352—the tower from the Fifteenth century, the facade dates from 1474, the other from 1518.

Defect of fault of the towers in the narrowness of the facade between them, giving a lack of interest to the facade. On the walls what treasures lie! In the transept is the famous picture, "Descent from the Cross," by the master, both marks of art and beauty among his most interesting.

The church is rich in art treasures, possessing the "Coronation of the Virgin," a poem of color and a Head of Christ sculptured on marble by Leonardo da Vinci.

Night chapels are in miniature, each a artistic treasure

Cathedral has been loved of artists for ages, praised in verse, and no more beautifully described than by one own poets in the

"Cathedral of Antwerp"
retired arches high

the organ's mighty

of the chanted hymn,
all the chiming bells,
robed priests, the murmured prayer,
ring incense o'er the crowd,
many forms of sculpture rare,
in silent worship bowed,
shining through the shades
by the sunset's fading glow,
light through long arcades
red marbles just below."

Cathedral of Brussels—"Ste Ghedule" is a noble building, considered by all a grand specimen of ecclesiastical architecture. Dating from the Thirteenth century, it is a finished product of three centuries. The style is French in feeling, although showing some German style. It has three portals of great dignity, pointed windows in the second etage, a delightful niche in the third story, between the two towers, neither of which are completed, but which are of such exquisite work, so delicate and yet so firm, that one scarcely

misses the tapering spires of other belfries.

When King Philip the Good instituted the Order of the "Knights of the Golden Fleece," he held the Chapter in the Cathedral of Ste. Ghedule, and here also took place the memorable miracle of the Sacred Wafer. The strange mediaeval story, told with sweet faith by the holy monkish chroniclers of the time, tells us that one Good Friday, some unbelieving Jews entered the cathedral where the Blessed Sacrament was kept, and stole a Host. They hacked and hewed it in derision, when lo! the severed pieces bled real drops of blood, terrifying the wicked heretics so that they fled away, leaving the bleeding Host upon the cathedral pavement. There the priests of the church found it and the devout Belgians were so impressed with the miracle that they gave of their jewels and good gold pieces to build the Chapel of the Holy Blood to commemorate the occurrence, and there the relics are kept until today and exhibited every year.

In the quaint old town of Ghent, there stands the cathedral of St. Bavon, one of the loveliest of Gothic churches in the Netherlands, the exterior somewhat plain, but blessed by the noblest of towers at the west facade. The church dates from 1461, but was uncompleted as late as 1550, when the Emperor Charles Fifth gave the sum of 15,000 crowns toward finishing it.

The tower is the cathedral's main beauty. It has three etages, "pierced by four tiers of lancets with moulded archivolts and deeply recessed with crockets and a fanal to each. The upper etage is octagonal, with four detached buttresses or counterforts connected to the tower by flying buttresses."

The main portal of the western facade is deeply recessed, which is rather unusual in Belgian architecture, and a parapet beneath the gables of the transept is flanked by two slim octagonal turrets. A musician's gallery rises over the western door, the parapet of which is exquisitely panelled in quatrefoils.

The interior of St. Bavon's is noble and lofty—

*"Dim with dark shadows of the ages past
St. Bavon stands, solemn and rich and vast;
The slender pillars in long vistas spread
Like forest arches meet and close o'er head
So high that like a weak and doubting prayer,
Ere it can float to the carved angels there,
The silver clouded incense faints in air."*

There is a hint of the early English Gothic in the choir which is immense, extending from the crossing to the apse and elevated to make room for a gigantic crypt beneath.

The clustered columns of the nave are exquisitely chiselled and triple vaulting shafts reach down from the roof to the piers. The triforium of the church is delicately ornamented with panels containing heraldic shields of the Knights of the Golden Fleece, that of the choir has lovely pointed arches with coupled openings beautifully trefoiled.

The interior of St. Bavons, though marred by poor furnishings in the late rococco style, is nobly impressive, and it affords us a wonderful example of the perfected manner of the style of Flemish Gothic.

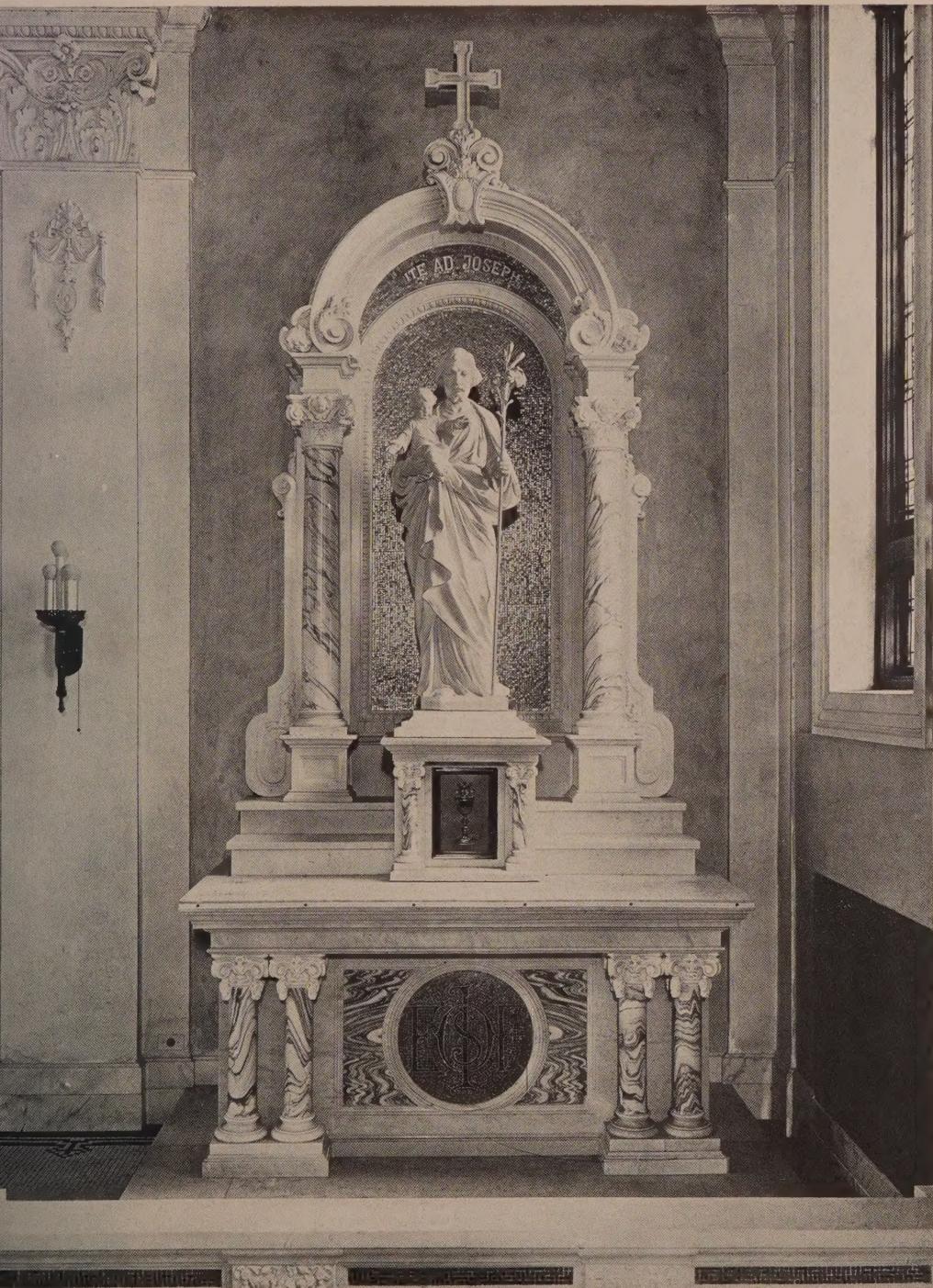


St. Lawrence Church, Nürnberg



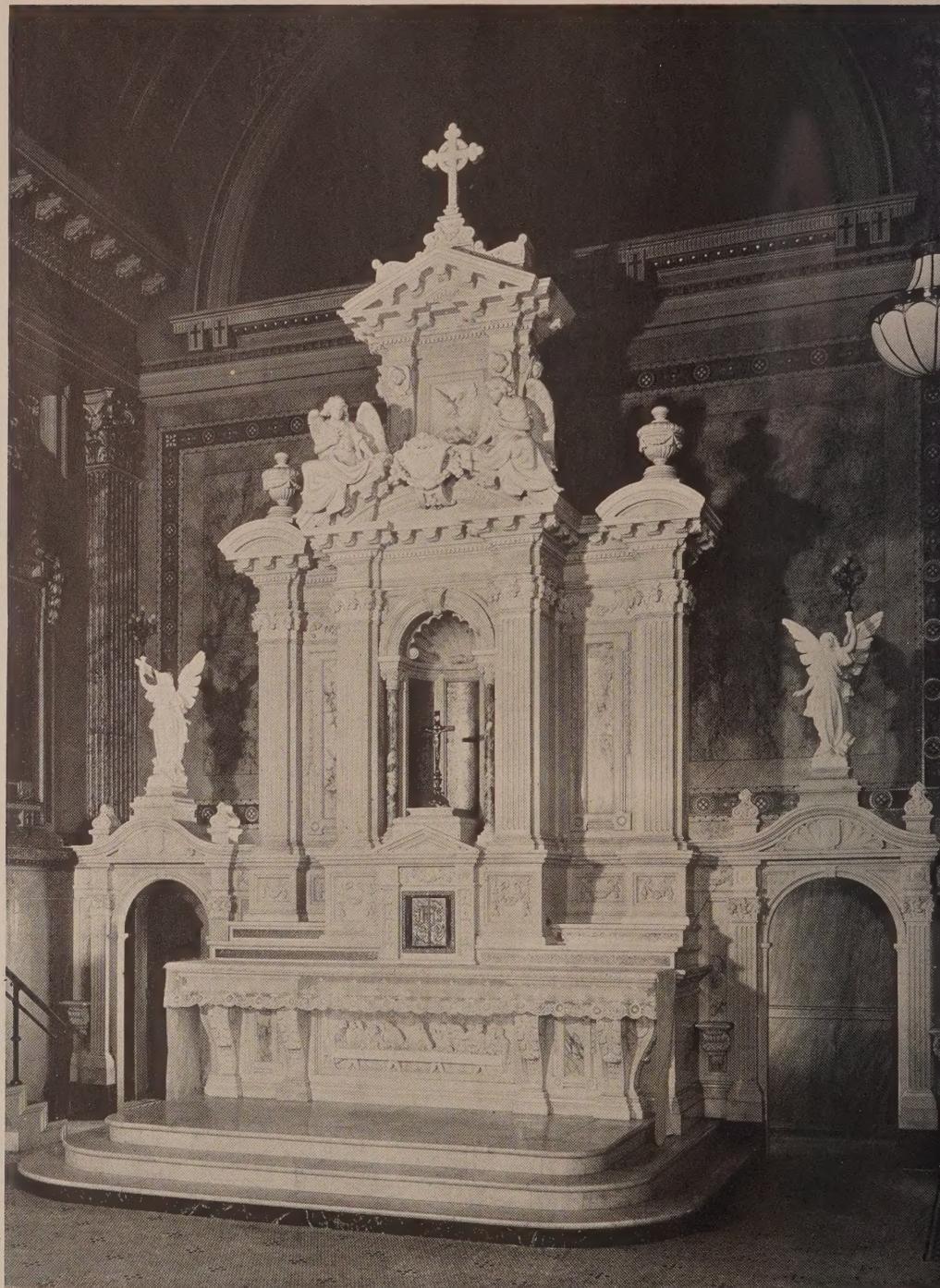
MARBLE MAIN ALTAR, ST. CASIMIR'S ACADEMY, CHICAGO, ILL.

Finely carved white Carrara marble enriched by the use of beautifully figured Fantastico marble reveal a handsome creation the work of highly skilled artists. The design in itself gives evidence of originality and perfection such as characterizes the splendid productions of Daprato studios.



MARBLE SIDE ALTAR, ST. CASIMIR'S ACADEMY, CHICAGO, ILL.

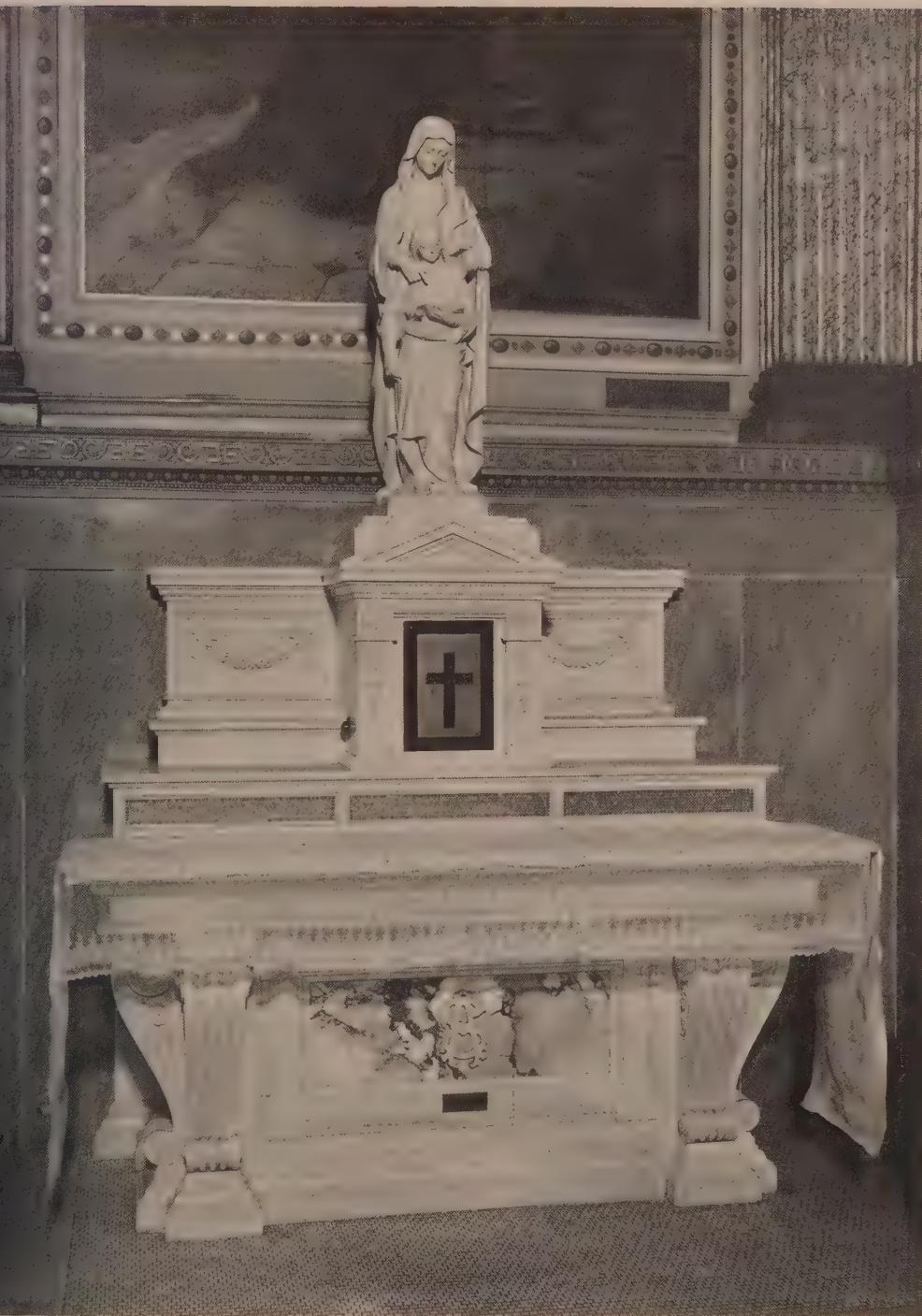
in this delightful specimen of marble craftsmanship the artistic color balance achieved by the use of
colored marbles matched and harmonized. The addition of gold mosaic supplies a background
which gives prominence to the masterfully executed marble statue of St. Joseph, specially designed
and executed in the studios of Daprato Statuary Company, Chicago, New York, Montreal,
Pietrasanta, Italy.



MARBLE MAIN ALTAR, ST. JOHN THE BAPTIST CHURCH, CHICAGO, ILL.

Rev. P. T. Gelinas, Pastor

Gorgeous and inspiring, this altar of white and colored marbles, presents a most pleasing design. Delicately rich in perfectly executed carving, it suggests in every line the work of the master artist. It was specially designed and executed in the studios of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta, Italy.



MARBLE SIDE ALTAR, ST. JOHN THE BAPTIST CHURCH, CHICAGO, ILL.

beauty in simplicity when every detail of material and execution gives evidence of perfection. In this statue will be seen the excellence of Daprato quality. It is artistic in every sense of the word.



MARBLE MAIN ALTAR, ST. AMBROSE CHURCH, CHICAGO, ILL.

Rt. Rev. Msgr. Wm. Foley, Pastor

An altar of exquisite delicacy in design and execution showing the possibilities of Gothic ornament in the work of master artists. Viewed from any angle, this wonderful creation of white and colored marbles presents evidence of indescribable beauty. Executed by Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed in collaboration with Zachary T. Davis, Architect, Chicago, Ill.



MARBLE SIDE ALTAR, ST. AMBROSE CHURCH, CHICAGO, ILL.

f artistic marble carving displaying beneath the mensa richly colored Venetian mosaic panel depicting "The Death of St. Joseph." Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



BALDACCHIN ALTAR, HOLY NAME CHURCH, TOPEKA, KANS.

Rev. M. G. O'Leary, Pastor

An altar of stately grandeur whose beauty is accentuated by the perfection of workmanship in every part entirely of Rigalico, specially designed and executed by Daprato Statuary Company, Chicago, New



RIGALICO MAIN ALTAR, ST. CECELIA'S CHURCH, MONTREAL, P. Q., CANADA

Rev. Edouard Beaulac, Pastor

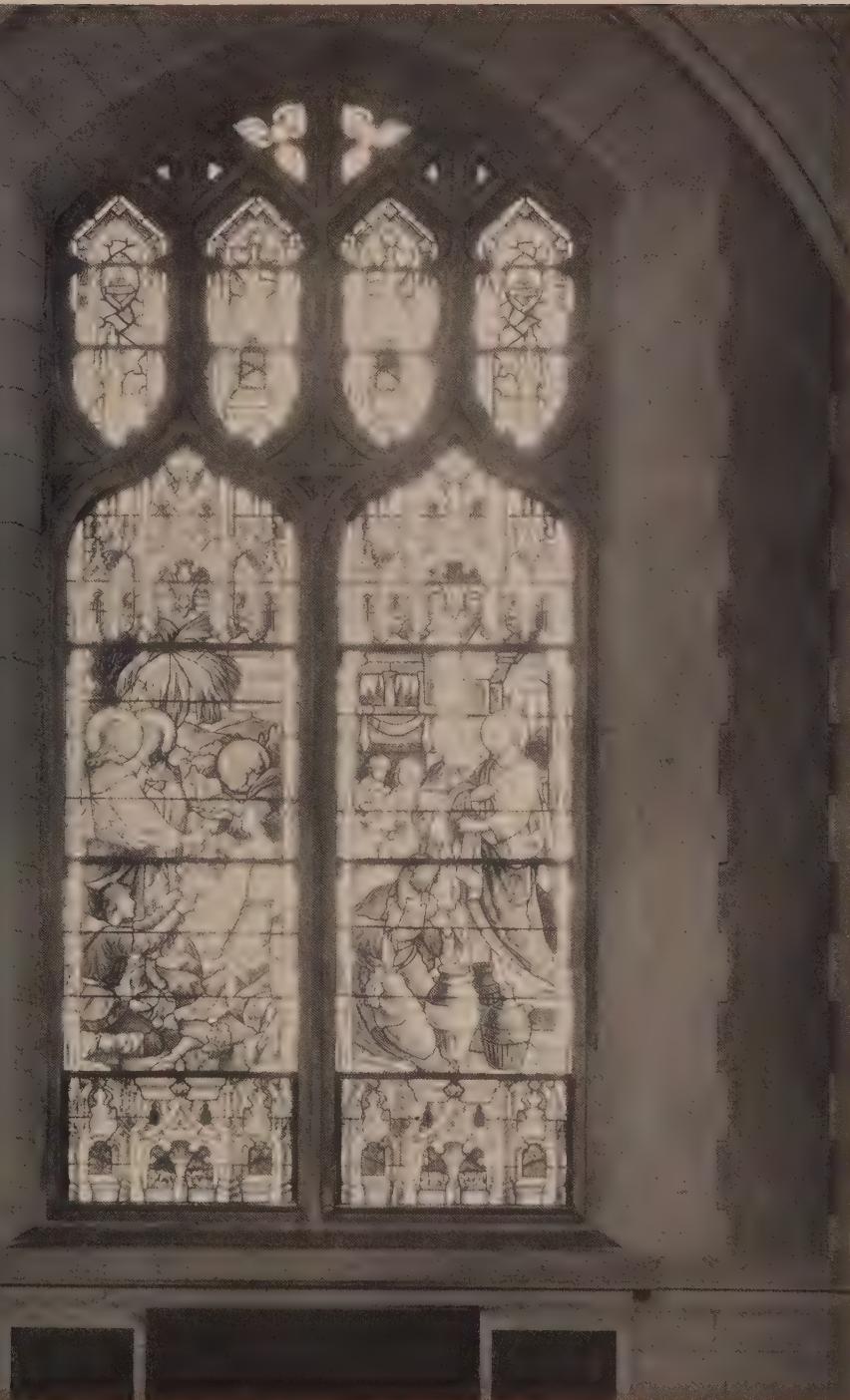
In the extreme, this handsome altar, due to its rich artistic beauty, commands more than ordinary attention. It is a work of art executed in Rigalico and produced in the studios of Daprato Statuary Company, Chicago, New York, Montreal. Designed by M. M. Gascon & Parent, Architects, Montreal.



SHRINE OF ST. ANN, OUR LADY OF MT. CARMEL CHURCH, CHICAGO, ILL.

Rev. Joseph A. Casey, Pastor

The above shrine marks a notable addition to the artistic achievements of Daprato Statuary Company. It is of Peninsula stone, while the pictorial panel is of Venetian mosaic most perfectly executed. Designed by Chas. H. Prindiville, Architect, Chicago.



STAINED GLASS WINDOW, ST. AMBROSE CHURCH, CHICAGO, ILL.

studios take special pride in claiming as their work, the wonderful stained glass windows now to be seen in St. Ambrose Church, Chicago. Widely admired, they have been pronounced a distinct achievement in the creation of beautiful windows.



MARBLE MAIN ALTAR, ST. MONICA'S CHURCH, SANTA MONICA, CALIF.

Rev. N. Conneally, Pastor

Rare carvings and most artistically matched colored marbles and mosaics give to this altar an apposite imimitable loveliness. Its richness and beauty must be seen to be appreciated. Executed in the studio of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Albert C. Martin, Architect, Los Angeles.



MARBLE SIDE ALTAR, ST. MONICA'S CHURCH, SANTA MONICA, CALIF.

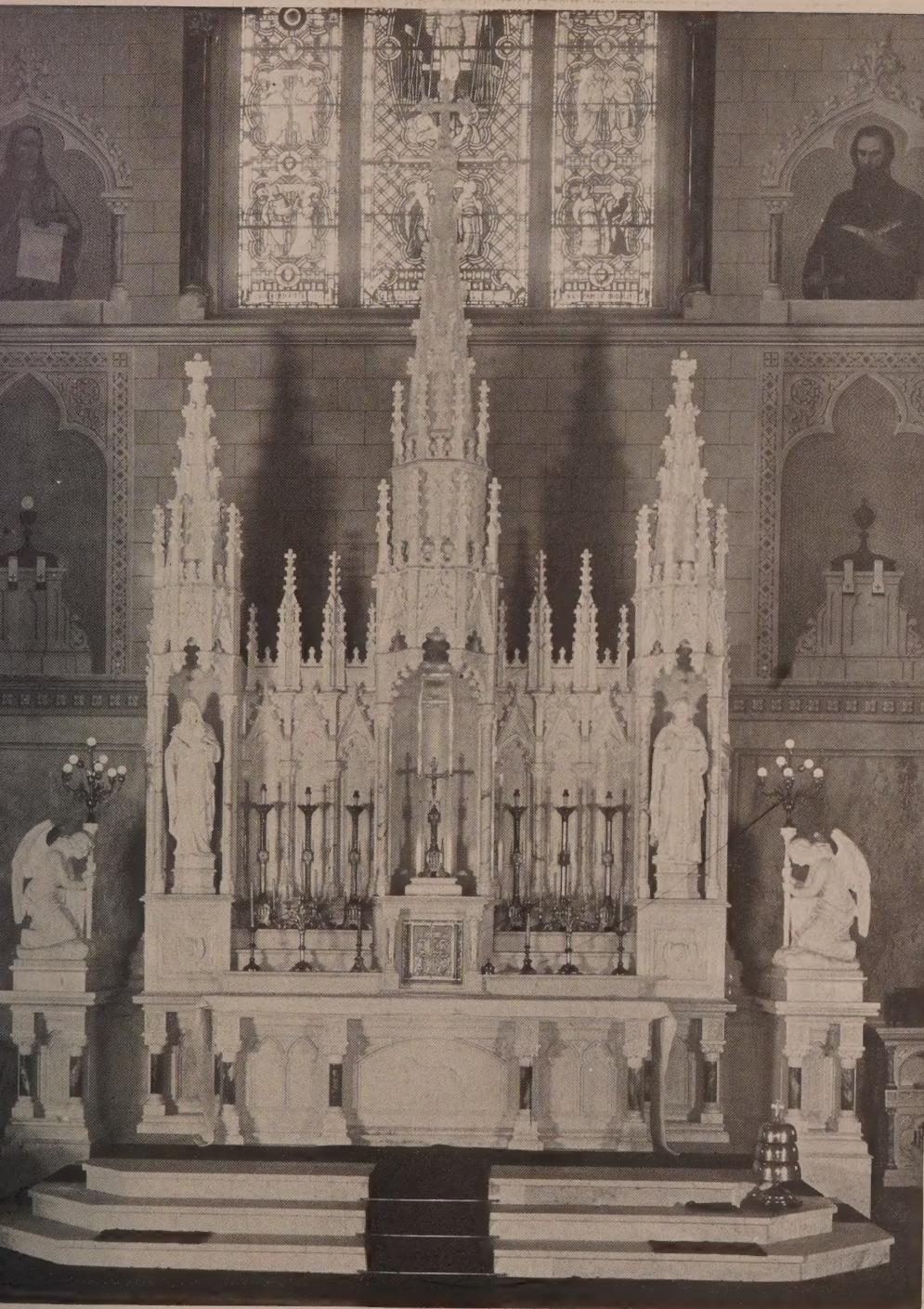
A white Carrara marble profusely colored with Venetian mosaic of most artistic design. It is a creation most handsomely adapted to the style of the church. Executed in its entirety in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



MARBLE MAIN ALTAR, ST. BASIL'S CHURCH, CHICAGO, ILL.

Rev. J. T. Bennett, Pastor

Pure beauty in Byzantine expression. An artistically carved marble altar, richly ornamented with mosaic.
by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Joe W. McCarthy, Architect, Chicago, Ill.



MARBLE MAIN ALTAR, ST. SYLVESTER'S CHURCH, CHICAGO, ILL.

Rev. T. F. Quinn, Pastor

A masterpiece in marble! Carrara immaculately white, polished and resplendent with boldly executed carvings. Masterfully designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



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STATIONS OF THE CROSS	—(Groups and Relief)
CEMETERY GROUPS	—Marble, Orbronze, Cement
WINDOWS	—Stained Antique Glass of Exceptional Workmanship
SOUNDING BOARDS	—Daprato Patented Adjustment
TREASURY LOCK STEEL TABERNACLE SAFES	
BAPTISMAL FONTS	—Marble, Composition
SHRINES	—Marble, Scagliola, Rigelico
CHRISTMAS CRIBS	—Composition

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MARY JEMISON, WHITE SQUAW

Designed and executed by Daprato Statuary Company in Orbronze and decorated in natural colors, with illustrate Father Will Whalen's monument of the famous White Squaw, Mary Jemison, which he Buchanan Valley, Adams County, Pennsylvania. The priest-novelist has told us that historians wax astic over the correctness and beauty of the Daprato study of this famous character. The pedestal was cast from the stones of the ancient Jemison cottage, of course, now fallen to decay after the great lapse of that the heart-sick girl, after more than a hundred years, came back to her father's floor. Dorrance Co. of Philadelphia, who brought out Father Whalen's Jemison book, "The Golden Squaw," engaged known artist to draw a frontispiece for the volume, but when they saw a picture of the Daprato statue heroine, they used that by preference.